7:Tucker E-5 (1929-1933) 1933 FJ23 Shilluk FJ23
Dinka FJ12
Jur FJ14

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The Dinka have a version similar to the above, but without song. The boys sit in a circle with their legs pointing inwards and their feet touching each other, so as to form a circular enclosure, which is called the "pot." Into this pot grass and bits of stick are put by the principal player, who then walks away. As soon as his back is turned, the boys grab what is in the "pot" and hide it. The principal then returns and asks each boy in turn who has stolen his dinner, whereupon it is up to each to give him a witty answer.

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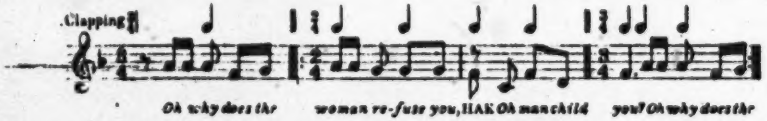
2. "*There stands a lady on the mountain.*"—There is a kneeling game, played by Shilluk boys and girls, which I have named as above, for want of a better name. The children sit in a fairly wide circle, with two gaps, facing each other. One girl sits in the middle. Two boys stand outside the ring, opposite each other. The song leader (either a boy or a girl) sings (in 3/4 time): "Oh man child you," and the chorus shout "Hak" on the second beat.

Meanwhile the two outside boys walk to one of the gaps and flip their fingers at each other, then to the other gap and flip their fingers again. After a while the song (and rhythm) changes to:—



and one of the boys walks into the circle and marks time in front of the girl. If she does not approve of him, she will turn away from him, and he will try to stand in front of her two or three times, but she will always turn away. Soon the boy will give up trying to attract her attention, and will walk outside the circle again, and the first song will be sung till it is time for the second boy to enter the ring. If she refuses him too, new boys have to be chosen. If she approves of him, she will gently stroke his legs with her hands, while he marks time in front of her, till the music changes back to the first movement. Each boy usually tries three or four times, and very often a boy who has milady's favour at one time, might find himself given the cold shoulder the next time, especially if the girl is afraid of being chaffed about him after the game.

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3. The following kneeling game was obtained from the Jur.[1] The formation is something like "Hunt the slipper" among the Shilluk, but there is no bracelet. The centre person will sing, and the rest join in, clapping their hands on their knees.

[1] A Shilluk-speaking tribe in the Bahr-el-Ghazal, in close cultural contact with the Dinka.

29:Dempsey M-5 (1940-1954) 1955
FJ23 Shilluk FJ23

For dress both sexes wear a length of cotton cloth knotted on one shoulder, the left of a man, and the right of a woman, and falling to the knees. These cloths when new are a dazzling white, but they soon lose all semblance of their original purity. The male Shilluk favours red, and steeps his cloth in a dye made from brick dust which produces a russet hue; the female, alas, prefers to soak her cloth in oil which turns her lovely white robe into a dingy, evil-smelling clout.

'In the Spring,' sings the poet, 'a young man's fancy lightly turns to thoughts of love,' and this is no less true of the Shilluk youth than it is of his brother of any other race or clime. A Shilluk gallant seeking to captivate a maiden's heart is indeed a sight to see; his cloth is dyed the deepest red; his spear-blade glitters and its six-foot shaft is smooth and polished; his face is painted red and white (and in other colours, too, if he has a friend or relation who has access to the school chalk-box), with the beads of flesh across his brow pricked out in contrasting colours; he is loaded down with ropes of beads, dangling ear-rings, bracelets and anklets, so that he clanks along like a tank engine. But the most astonishing feature of his get-up is his hair. No fashionable hairdresser at home can teach the Shilluk anything about hair-styles. Nature has given him but a sparse thatch of thin, kinky hair, yet with this he produces the most amazing results. If he decides to go in for the soup-plate style, he waits until his hair has grown to a reasonable length and then puts himself in the hands of the local hairdresser who treats his locks with a mixture of mud, oil, ashes and other less pleasing ingredients before moulding them into discs on each side of the head, teasing the hair into minute curls. Sometimes the barber will shave the top of the head bare, but occasionally he will treat it with red mud and knead it into small balls like cherries, or shape it like a cock's comb or something equally fantastic. A youth who adopts this hair-style may keep it long after his courting days are over and he has settled down as a sedate husband, and in this case the two side discs, reinforced from time to time with extra supplies

29:Dempsey M-5 (1940-1954) 1955
FJ23 Shilluk FJ23

832 of mud, assume enormous proportions, becoming rather like
302 the wide ears of an elephant. When they become too cumbersome he tires of them and has them cut off; he may then adopt another style, but as a rule the fires of youth have by this died down and he is content to leave his hair in its natural state.

302 Other highly esteemed hair-styles are the 'Cherry Pie', when the hair all over the head is moulded tightly into little red balls; the 'Cock's Comb' extending in a raised ridge from the crown of the head to the forehead while the rest is shaven, and the 'Hat Brush'. One day my houseboy appeared before my startled eyes with his head clean shaven save for a long elliptical patch of hair which he had dyed (with, I suspected, the Sisters' laundry blue) a brilliant blue colour. Again, a brave will sometimes scorn all such fripperies, and shave his head completely, polish it with oil and bind a string of flat blue beads around his forehead, achieving the effect of a decorated chocolate Easter egg.

562 As is usual in the East it is the male who wears the fine plumage while the female is subdued, if not indeed drab, in her colouring. A Shilluk girl makes no attempt to imitate the gorgeous decoration of her brother; her dirty grey cloth
[291] she may hem with an embroidered pattern in beads, and she
[531] may bedeck also with coloured beads the little apron she wears around her waist, but apart from a string of beads
[301] around her neck or arm and an iron or copper bangle, that is the only finery she will allow herself. She rarely paints
[302] her face or dresses her hair. On the occasion of a dance
[292] she will change her everyday cloth for a blue one or a mantle of deer skin, anoint her shaven head with oil and trick herself out with a few more beads, and having gone as far as fashion allows will rely upon personal charm to win her admirers.

174 The origins of the Shilluk people are not known with any
[197] degree of certainty. It would seem from their affinity, especially in language, with the Jur tribe of the Southern Sudan and with the Luo of the Bahr-el-Gazal and Kenya